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## OEUVRE OF ARİF MELİKOV IN THE CONTEXT OF THE WORLD MUSIC CULTURE

**Abstract.** In this paper reviewed the composer Arif Melikov's creative heritage composed of nine symphonies, eight symphonic poems, ballets, suites, cantatas, romances, songs, instrumental works, and plays and movies. One of the main features of A. Melikov musical subjects is his theatricality and rather its choreography. The "Legend of Love" ballet has earned world-renown and has been staged in more than 60 world theaters. Particular attention was paid to the symphonic creativity to the composer's complex genre. The result is that symphonic thinking, special harmonious language, the ability to describe the folk song sources of the rhythmic structure, and most importantly, the ability to portray the music, the colorful musical character, melodicism put A. Melikov together with prominent representatives of contemporary world music culture. The composer's special attitude to mugham art is mentioned.

**Key words:** A. Melikov, symphonic thinking, ballet, mugham, music for plays and films.

**Introduction.** The modern world raises an infinite number of questions before the artist. How to realize yourself in the time stream? How to penetrate centuries in time, without losing the connection with the present day? How to merge into one the spiritual experience of world civilization and initial demands of genetic memory? How to determine what is good: implementation of his authority in the cause of civic duty or preservation of himself, his skill and inspiration?

Only a significant, outstanding personality can handle these issues, the personality perceiving himself by his talent not only in time, but above time,

for whom the future is as real as the present. Such an artist is the People's Artist, academician composer Arif Melikov.

**The interpretation of the main material.** The artistic heritage of the composer impresses by its scale and diversity. These are nine symphonies, eight symphonic poems, ballets, suites, cantatas, romances, songs, instrumental works, music for dramatic performances and movies.

No exaggeration to say that Arif Melikov's music that long ago striding over national boundaries, sounds today all over the world. Deeply modern both in spirit and by means of expression, it has never been aimed at solving immediate tasks, but addressed to the problems of Eternity, and, therefore, to many subsequent generations.

One of the main typical features of Arif Melikov's musical thematism of the early period is his original theatricality, moreover - choreography. Not casually that he is an author of such ballets as "The Legend of Love" (1961), "Stronger than Death" (1966), "Two on Earth" (1969), "Poem of Two Hearts" (1982), "Yusuf and Zuleikha" (1999). It is also not gratuitous that he has written wonderful music for drama theater and cinema. Thanks to the ballet "The Legend of Love", Arif Melikov's oeuvre gained world fame.

Performed for the first time at the St. Petersburg Opera and Ballet Theater, this masterpiece of the composer had started its triumphal march through the world stages and was shown, besides Baku, in Istanbul, Ankara, Cairo, Almaty, Tashkent, Moscow, Novosibirsk, Kiev, Prague, Sofia, Weimar, Dresden, Helsinki, New York, Philadelphia, Los Angeles, Skopje and many other cities of the world. The ballet was played on the stages of more than 60 theaters of the world. Through the music of A. Melikov, millions of people in the world got to know Azerbaijan and got acquainted with the culture of our country.

Exploring the work of then a young composer, who had gotten world fame, musicologists noted that "Melikov's music is temperamental and spontaneous. It has a lot of romance of young impulses that cannot leave the listener indifferent. It has a poetic angle, and intense passion, at times to an extreme. His melosis has its own "big breath" and exigent rhythmic structure, which vividly brings to mind the folk song sources" [4]. Nevertheless, a major feature of the composer's creativity works is "possessing mastery of a scenic musical characteristic, the ability to "draw" with music, always concrete, even in the most generalized designs" [3, p. 113]. "Melikov is an excellent melodist. His melo-

dies are expressive and plastic, they sound on a wide breath. It is a melody that determines a semantic charge, conveys an emotional content of one or another episode" [3, p. 114]. His special harmonic language must be noted as well.

However, Arif Melikov is the symphonic composer first of all. The symphony genre is one of the most difficult in the musical art. The composer's most important creative achievements are accumulated in the symphony genre, as well as his philosophical reflections are concentrated there. The path from the First to the Ninth Symphony is a long way from the student debut to the top of professional excellence, from a simple mastery of the symphonic form to its complete obedience to the needs of expression of a great artistic individuality. Already in the first major symphonic works it is clearly felt the author's aspiration for his own reading of well-established schemes, for subordination of the form to the substantive aspect of music. In Melikov's symphonic works, the world is represented in complex spatio-temporal interlinkages. Modernity is highlighted by the past, and the past is correlated with the forward-looking spirit.

The first symphony of A. Melikov conquers by "sincerity of expression of feelings, thoughts, romantic flight" [2, p.133]. The second symphony dedicated to D. Shostakovich, had been first performed in Baku in 1967, and then sounded in Tbilisi, Moscow, Ankara, Tokyo, Warsaw, Prague. "The polar Third and Fourth symphonies reveal composer's world of artistic imagery: the first is bright, cheerful, the second is dramatically-philosophical" [5]. Nevertheless, the Fourth, Fifth and Sixth symphonies are tied by a single ideological concept and constitute a triptych of one-part symphonies. In this, the Sixth Symphony is named by the composer "Contrasts", and this title reflects the artistic tasks that he has set for himself: "Through a contrasting alternation, a comparison, to show a circle of the most important problems worrying humanity today" [5]. In this work, the improvisation is especially noticeable, which is the "result of the synthesis of mugham and modern-concert" beginning [5].

In general, it is necessary to note the special attitude of A. Melikov to the art of mugham. In his symphonies there is a number of themes inspired by mugham impulses. All of them are connected to the composer's desire to expand the sphere of lyrical images by introducing the eastern attitude and world outlook in it. And it should be noted that Melikov manages to integrate all this into the European symphonic concept.

The Seventh and Eighth Symphonies “are addressed to the individual, to uncovering of its soul conflicts” [2, p.133]. The composer dedicated his Eighth Symphony to the memory of the outstanding politician the national leader of Azerbaijan Heydar Aliyev. And he brilliantly managed to express the historical scale of Heydar Aliyev’s personality by means of a musical language. Without a doubt, Arif Melikov is the greatest symphony composer of our times. And his creative works have been made an intrinsic part of the world musical culture.

The integration of A. Melikov’s works into the world cultural space is also the result of his creative collaboration with outstanding representatives of literature, music, theater, art, science from other countries. Everyone is well aware of the creative tandem of A. Melikov and Nazym Hikmet, resulting in not simply in creation of the ballet “Legend of Love”, but also in emergence of a qualitatively new synthetic artistic phenomenon. Though, much has been written on this.

But very few people know the history of creation of the Seventh Symphony. It is associated with the name of the distinguished son of the Turkic world Ihsan Dogramadzhi. Their acquaintance with A. Melikov took place in 1994, when Ihsan Dogramadzhi had arrived in Baku. According to the composer himself, “we talked very warmly, and he asked me to write a symphony. I immediately replied that I would dedicate this symphony only to him. Then I went to the Turkish city of Bilkent, where excellent conditions were created for me for work” [6]. In 11 months Ihsan Dogramaji built a beautiful concert palace - especially for the performance of this symphony. The painting “Almond Branch”, which the composer had done for I. Dogramaji, was exhibited in the hall during the premiere of the symphony, and then it decorated the office of the great pediatrician and philanthropist.

The composer’s thematic thinking incorporates all the richness of the modern musical practice - from the late romantics’ leitmotif technique to the serial thematism, from traditional forms of a melodic texture to creation of micro-polyphonic themes-complexes. But in his search of a new imaginary A. Melikov naturally addresses the sources of his memory. And not coincidentally that the true insides in this area are related particularly to the mugham art.

In the West, the composer’s musical sympathies are centred on the instrumental music of Bartók, Stravinsky, Shostakovich, Prokofiev, but of all the diversity of national traditions, the composer has a definite preference for the

mugham art. In the intersection of these two axes, the identity distinguishing the Melikov's musical thematism of the mature period is born.

Arif Melikov's creativity works and his multifaceted activities are highly appreciated by the state and society. He has been honored such high degrees as the People's Artist of the Azerbaijan SSR (1978) and the People's Artist of the USSR (1986), he has been awarded the State Prize of the Azerbaijan SSR (1986), decorated with the Order "Badge of Merit" (1971) and the highest awards of the Republic of Azerbaijan - the Order "İstiglal" (1998) and the Order "Heydar Aliyev" (2013). In 2014, he has been elected a full member of the National Academy of Sciences of Azerbaijan.

Conclusion. Arif Melikov is the composer whose works combine the commitment to the classical traditions with severe sense of modernity, respectful comprehension of the previous experience along with the desire and skills to move ahead swiftly. But like all authentic artists, he has a precious sense of proportion. His creative path is in leisurely and dignity manner, which protects him of many mistakes and accidents. His name rightly follows a long line of outstanding masters of contemporary culture. The composer himself once said: "I am skeptical that one can be taught to composer's skill." Perhaps he is right - it is a natural gift.

Yes, A. Melikov is an Azerbaijani composer, not only on the basis of his belonging to the nation, but first of all on the basis of his mindset, his cosmopolitanism, creative temperament, by the way how the impulses of the national tradition are proving themselves in each of his concepts. But his music has already become an integral part of the world music process and equally belongs to both national and European musical cultures.

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**Arif Məlikovun yaradıcılığı dünya musiqi mədəniyyəti kontekstində**

Məqalədə bəstəkar Arif Məlikovun doqquz simfoniya, səkkiz simfonik poema, baletlər, süitalar, kantatalar, romanslar, mahnılar, instrumental əsərlər, tamaşa və kinofilmlərə musiqilərdən ibarət olan yaradıcılıq irsi nəzərdən keçirilir. A.Məlikovun musiqi mövzularının əsas səciyyəvi cəhətlərindən biri onun teatrallığı, ondan daha çox xoreoqrafikliyidir. “Məhabbət əfsanəsi” baleti dünya şöhrəti qazanmış və dünyanın 60-dan artıq teatrında səhnəyə qoyulmuşdur. Bəstəkarın mürəkkəb janr olan simfonik yaradıcılığına xüsusi diqqət yetirilmişdir. Belə bir nəticə çıxarılır ki, simfonik təfəkkür, xüsusi ahəngdar dil, ritmik quruluşun xalq-mahnı mənbələrini xatırladan oynaqlığı və ən əsası isə musiqi ilə təsvir etmək bacarığı, rəngarəng musiqili səciyyəsi, ona xas olan melodizm A.Məlikovu müasir dünya musiqi mədəniyyətinin görkəmli nümayəndələri ilə bir cərgəyə qoyur. Bəstəkarın muğam sənətinə xüsusi münasibəti qeyd edilir.

**Açar sözlər:** A.Məlikov, simfonik təfəkkür, balet, muğam, tamaşa və kinofilmlərə musiqi.

***Рена Абдуллаева, Нигяр Ахундова (Азербайджан)***

**Творчество Арифа Меликова в контексте мировой музыкальной культуры**

В статье рассматривается творческое наследие композитора А.Меликова, включающее девять симфоний, восемь симфонических поэм, балеты, сюиты, кантаты, романсы, песни, инструментальные произведения, музыку к спектаклям и кинофильмам. Одной из главных типических черт музыкального тематизма А.Меликова является его театральность, более того – хореографичность. Балет «Легенда о любви» получил мировую известность и был поставлен на сценах более чем 60 театров мира. Особое внимание уделено симфоническому творчеству компози-

тора – сложнейшему музыкальному жанру. Делается вывод о том, что симфоническое мышление, особый гармонический язык, прихотливость ритмической структуры, напоминающая о народно-песенных истоках и, главное, умение рисовать музыкой, создавать живописные музыкальные характеристики, присущий ему мелодизм ставят А.Меликова в ряд выдающихся представителей современной мировой музыкальной культуры. Отмечается особое отношение композитора к искусству мугама.

**Ключевые слова:** А.Меликов, симфоническое мышление, балет, мугам, музыка к спектаклям и кинофильмам.